The Shakespeare Newsletter

Vol. VII, No. 3 | *"Knowing I lov'd my books, he furnish'd me . . ."* | May, 1957

Birthday Celebrated at Stratford; Repertory Plays Widely Acclaimed

Shakespeare's 393rd birthday was celebrated at Stratford-Upon-Avon by the unfurling of the flags of ninety nations. Tunisia, Morocco, Nyasaland and Ghana were represented for the first time. Foreign dignitaries representing many of these nations took part in the festivities.

Among the speakers at a memorial luncheon were Dame Peggy Ashcroft one of the stars in this year's Memorial Theatre Company and Mr. W. Bridges Adams, director of the Shakespeare Festival from 1919 to 1934.

Mr. Adams stated that while he would not deny the right of the cinema and television to be considered art forms, the feeling of "wonder and excitement" experienced when the curtain went up in an ordinary theatre could not be matched. "For us", he said, "a play is still a solemn rite."

One speaker who received general applause for his statements was Jacob Malik, The Soviet Ambassador, who said, "There is no Iron Curtain—and there never has been an Iron Curtain—for Shakespeare's plays."

Also addressing the luncheon audience, Lord Chancellor Kilmuir emphasized the view that the works of Shakespeare could not be divorced from Shakespeare the man, that he wrote not "in an atmosphere of Olympian detachment' but within his age and in the mainstream of the "great tradition from Chaucer to Dickens that recognized that a tough and energetic humor was one of the unfailing and essential traditions in England and ingredients of the English character."

King John, currently appearing at the Memorial Theatre as the second in this season's series of plays, has been termed a play which despite certain shortcomings of rhetoric and its lack of a strong hero, has been given an exciting and terrifying production at the hands of Douglas Seale. The rather somber setting made use of variations of lighting and a changing sky to reflect the mood of the play.

Other plays in this year's repertory are *As You Like It, Julius Caesar, Cymbeline,* and *The Tempest.*

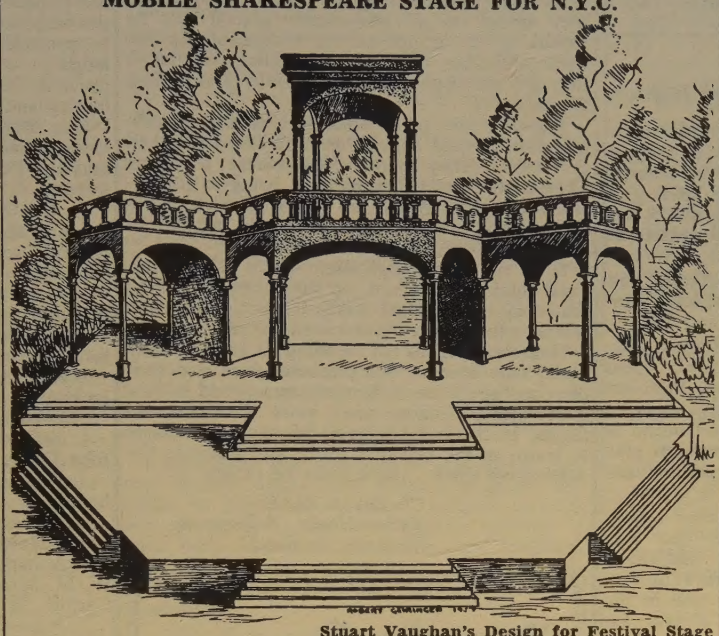
Minnesota Group Tours Africa

A troupe from the University of Minnesota Theatre will tour North Africa and Europe this summer with *A Midsummer Night's Dream.* The tour opens in Casablanca on July 26.

Frank M. Whiting, director of the University Theatre, states that the group, sponsored by the American Educational Theatre Association, will give about 20 performances visiting major military bases in the area.

This production of MND has set an attendance record at the University placing second in the Theatre's top 10 productions.

MOBILE SHAKESPEARE STAGE FOR N.Y.C.



Stuart Vaughan's Design for Festival Stage

Antioch Festival Appoints Ellis Rabb Artistic Director

The Shakespeare under-the-Stars Festival, Yellow Springs and Toledo, Ohio, has announced a change in its Shakespearean program during the coming season to accommodate the talents of Ellis Rabb, recent winner of the Clarence Derwent award for distinguished acting.

As Artistic Director of the Shakespeare company, Rabb will direct *Julius Caesar* and *A Midsummer Night's Dream* and will play major roles in *Twelfth Night* and *Henry VIII. Macbeth* and *The Tempest* previously announced have been dropped from the program.

Managing Director Arthur Lithgow has appointed Benno D. Frank, musical director at Cleveland's Karamu House, artistic director of the Festival's music-drama program. *Lost in the Stars* by Kurt Weill, *The Rape of Lucretia* by Sir Benjamin Britten, *Trouble in Tahiti,* by Leonard Bernstein and *The Soldier's Tale,* by Igor Stravinsky will be presented as a part of this program.

The Festival opens in the Toledo, Ohio Zoo amphitheatre with *A Midsummer Night's Dream* and in Yellow Springs on July 3 with *The Rape of Lucretia.* The companies will alternate between Antioch and Toledo during the last four weeks.

ASFTA Opens June 22 Thee Plays Featured

An audience to match or exceed last season's record 100,000 at the American Shakespeare Festival Theatre and Academy, Stratford, Connecticut, is expected for the current season which officially begins June 22 with a performance of *Othello.* Alfred Drake will play Iago to Earle Hyman's Othello. A week of previews will precede the premiere.

The Merchant of Venice, with Katherine Hepburn as Portia and Morris Carnovsky as Shylock will join the repertory on Wednesday afternoon, July 10, in a special performance. *Much Ado About Nothing* will open August 3.

In the latter play, Miss Hepburn will appear as Beatrice, and Mr. Drake as Benedick.

Jack Landau, associate director of the Festival Theatre, will stage *The M of V,* and share honors with John Houseman in *MAAN.* Mr. Houseman has charge of the production of *Othello.*

As a part of its plan to widen the scope of the Festival Theatre and Academy, the group is continuing its development of a year round professional workshop program where actors, established or not, may study classic techniques with emphasis on English dramatic verse.

Word has been received that the Yale Shakespeare Institute will not be held this year.

Circuit Riding Shakespeare Festival for New Yorkers

An estimated 100,000 New Yorkers will be reached by a five borough touring program instituted this year by the New York Summer Shakespeare Festival. The first production, *Romeo and Juliet,* will open June 27 in Central Park. The all-Equity company will be directed by Stuart Vaughan.

The 35x30 Renaissance-style stage used by the group folds into a compact trailer which forms the bed of the inner stage area. In addition to their stage on wheels, they have a special truck for carrying a complete sound system, a dimmer board and a generator for stage lighting, and a pickup truck for properties.

Joseph Papp, Managing Director, has announced *The Two Gentlemen of Verona* for July 22, and *Macbeth* for August 15. Each of the three plays will tour a circuit of six locations in five boroughs and plans are for a total of fifty performances.

Produced in cooperation with the Department of Parks, the Festival has also received support from many including The Doris Duke Foundation, The New York Foundation, The Rogers and Hammerstein Foundation, the John Golden Fund in their drive towards a $35,000 budget.

Mobility has been stressed in the design of all equipment since the theatre will move every two nights with a free night in between for setting up in a new location.

New Festival Theatre Rising In Canada

Rehearsals have begun at the Stratford Ontario Festival for *Hamlet,* directed by Michael Langham and *Twelfth Night,* directed by Tyrone Guthrie. Featured players have been at work since last month, and other members of the company are now arriving, in preparation for the July 1 opening of *Hamlet,* and the July 2 opening of *Twelfth Night.*

While a crew of 120 construction workers ready the Festival's new permanent theatre, rehearsals are proceeding on a replica of the theatre's apron stage which has been built in the Festival's Concert Hall, thus insuring that not a minute of rehearsal time will be lost.

Running in conjunction with the fifth annual season of drama, a two-week International Film Festival July 8 to July 20 will feature exhibits from such countries as Japan, Mexico, Poland, France, Italy, Germany, The United Kingdom and the US.S.R.

Plans are for the Festival's Board of Governors to hold an official reception in the Concert Hall July 1 to celebrate the beginning of the Festival's fifth season.

News of the Oregon and San Diego festivals will be found on next page.

THE SHAKESPEARE NEWSLETTER
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Ashland Offering Five Plays And Institute

With the performance of *As You Like It* on August 1, the Oregon Shakespearean Festival enters its seventeenth season in the beautful outdoor setting at Ashland. *Othello* and *Two Gentlemen of Verona* will open on August 2 and 3, respectively, and *Henry VIII* will appear on August 4.

The plays will be produced in rotation during the four weeks season, with special performances of *Pericles* on August 23 and 29.

The Institute of Renaissance Studies, presented in conjunction with the Festival, opens July 1. The program directed by Professor Margery Bailey of Stanford University includes general courses in Renaissance art and music as well as advanced courses in Shakespearean play production, and Renaissance statecraft and political institutions.

Professional courses in Elizabethan acting, stage deportment, and make-up are also presented. Opportunities exist for individual reading and research in the 16th and 17th century holdings of the Festival library and in the general collections of the Ashland Public Library.

College credit from Stanford University or Southern Oregon College is possible in a number of courses.

B. Iden Payne Directs At San Diego Festival

King Lear, directed by Allen Fletcher, *The Tempest,* directed by B. Iden Payne, and Beaumont's *Knight of the Burning Pestle,* directed by Craig Noel, are scheduled for the eighth annual summer season of the San Diego National Shakespeare Festival.

KL opens the season on July 19. After a three-night run for each of the plays they will be given in succession during the remaining five weeks.

Sponsored by the San Diego Community Theatre, the festival includes a nightly presentation of an old English country fair on the Globe Theatre green and a series of Elizabethan music matinee concerts by K. V. Colin and Roberta Sterne of the Pittsburgh Conservatory of Music who will also accompany the dancers on the green.

Winners of $250 acting scholarships are expected from all over the United States and from such universities as Iowa, Arizona, Texas, Georgia, and Carnegie Tech. Additional scholarships will be awarded when the company assembles June 12.

The Old Globe Theatre used by the festival was designed for the Exposition of 1935-36 by Thomas Wood Stevens and has been the home of the San Diego Community Theatre since 1937.

LETTERS TO THE EDITOR

Dear Sir:

. . . you ask for letters on the reaction to annotated editions . . .

I like such annotations as throw light on points which otherwise would not be properly appreciated by anyone who has received a reasonably good education, so that he will be enabled to understand the text as thoroughly as possible. They should be kept to a minimum and placed either in the margins, or else on the opposite page to the text, where they should be printed as near as possible to the point they illustrate.

I do not think that such notes, so placed, would interrupt the reader's train of thought, as they would be so conveniently placed that he would see them out of the corner of his eye without having to search for them, so that if they did not appeal to him he could ignore them at once.

Whether the notes color the readers "interpretation" would depend on both the reader and the notes. They might often correct a wrong impression (due to ignorance); bring to his notice some point which he would otherwise have missed; and emphasize a point to which he would not have given due attention.

I do not think that they would inhibit original thinking. Indeed, on the contrary, I think that they would start fresh trains of thought, whether the reader agreed with the notes or not.

"Different kinds of reading"? Emphatically yes! Very many. For pleasure, pure and simple; for the desire to become acquainted with a masterpiece; because one's work forces one to do so; in the humble spirit of one who wishes to learn; in the research spirit; and lastly in the destructive spirit. There must be others.

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Works In Progress At Folger Shakespeare Library

The year 1957 marks the twenty-fifth anniversary of the Folger Shakespeare Library as an institution open to the scholars of the world. From an institution concerned mainly with Shakespeare, Folger has broadened out so that its almost 150,000 volumes offer one of the best centers in the world for the study of 16th and 17th century Anglo-American civilization and Western culture in general. Virtually every aspect of human activity is represented by the Folger collection.

During 1956, prefaces to more than twenty-five books appeared expressing indebtedness to the Folger Library holdings. For the most part the volumes were "books that must be written to provide sources for popularizers of knowledge . . . The Folger Library's function is to provide the opportunities for basic research in history and literature."

The Folger Library Fellowship award provides valuable assistance to scholars who find that the Folger resources are necessary for their research.

In the Shakespearean area the following Fellowship appointments have already been made for 1957 and early 1958:

Emmett L. Avery, State College of Washington,
The London Stage, 1660-1776

R. Mark Benbow, Colby College
The nature of 17th-century tragedy

John R. Brown, Shakespeare Institute
New Arden Edition of Taming of the Shrew

Jackson I. Cope, Washington University
Edition of Sprat's History of the Royal Society and a study of Ben Jonson's drama

John Crow, King's College, London
New Arden Edition of Romeo and Juliet

Levi Fox, Director of Shakespeare's Birthplace
Shakespeare's reputation in America

Louis Marder, Kent State University
A history of Shakespeare's reputation.

W. M. Merchant, University College, Cardiff, Wales
A book on justice and the process of law in Elizabethan drama.

Kenneth Muir, University of Liverpool
A book on Shakespeare's sources.

David B. Quinn, University of Liverpool
Exploration and travel in the Elizabethan period.

Peter J. Seng, Northwestern University
Variorum edition of songs in Shakespeare's plays and a critical edition of songs and ballads in BM MS Cott. Vesp. A-xxv.

David L. Stevenson, Western Reserve University
Book-length study of Measure for Measure.

Thomas B. Stroup, University of Kentucky
Studies in English drama, 1560-1642.

Harold S. Wilson, University of Toronto
Gabriel Harvey and his significance in relation to the culture of his time.

Gordon Ross Smith, Pennsylvania State Univ..
A Shakespeare Bibliography, 1936-1956.

The Mermaid Theatre

For the first time in the history of the City of London, a theatre is going to be erected within the City Boundaries. The Mermaid Theatre Trust has been granted a ten-year lease of a river site located 100 yards east of Blackfriars Station at Puddle Dock.

The Mermaid Theatre, scheduled to be completed by Christmas of this year, will have a "novel, modernistic exterior" with something like an open stage which has been described as "the translation of a traditional form into modern terms."

It is hoped that the revival of the open-stage theatre will, in terms used by the Trust, "restore to modern use the whole range of direct theatrical experience which the picture-frame theatre has so thoughtlessly discarded."

The Mermaid Theatre Trust began in 1951 with a series of Shakespearean performances in a theatre built in a reconstructed hall in the garden of Bernard Miles. [*cf. SNL* 1:5 (Oct. 1951), 5]

Dissertation Digest

Edited by Jack R. Brown, Marshall College

The two following digests represent the last Shakespearean dissertations directed by Professor Robert Adger Law, who is retiring in June after a distinguished career of fifty-one years at the University of Texas.

An Analysis of Granville-Barker's Criticism of Shakespeare, Claris Glick, University of Texas, 1956, pp. xi. 342.

Granville-Barker's criticism of Shakespeare is largely summed up in his two-volume *Prefaces to Shakespeare,* published in the United States in 1946 and 1947. Dr. Glick argues that Granville-Barker's background as actor, producer, and playwright makes him an almost ideal critic of Shakespeare's plays. He was also a student of Shakespearean scholarship, particularly that of Bradley, Pollard, and Chambers. Building upon his knowledge of scholarship and upon his own experience, he began publishing critical essays in 1923, interpreting the plays primarily for the acter, and his use of music and costume.

Granville-Barker's purpose throughout his commentaries has been to present a comprehensive, detailed analysis and interpretation of every facet of the plays so that they might be produced as Shakespeare intended for them to be presented. In arriving at his conclusions, he has attempted to put himself in the place of Shakespeare, the playwright, and has attempted to imagine what effect Shakespeare intended to make through each speech and through each indication of action. In order to visualize the whole production, he has analyzed the actual stage business, the structure of the plays, Shakespeare's use of time, his use of language, his dramatic techniques, his interpretation of character, and his use of music and costume.

In envisioning the actual stage production as Shakespeare planned it, Granville-Barker contends that the theatre itself had a great influence upon the planning of the plays and that only in a theatre which approximates that of Shakespeare can the plays be successfully produced. He stresses the importance of freedom of place and freedom of time, neither of which can be used successfully upon the modern, realistic stage. He believes that Shakespeare planned most of his plays as continuous performances, rather than in five acts, and insists that more than two pauses in any performance would be detrimental to the production.

In his study of structure, Granville-Barker finds that in his best plays Shakespeare made excellent use of well-known dramatic techniques: quick and effective exposition, contrast, continuity of effect, emphasis and simplicity of detail. Taking into account the mastery of Shakespeare in the realms of the imaginative and the metaphysical, Granville-Barker also devotes himself to an analysis of language, centering his attention on dramatic effectiveness. In like manner, his analysis of character is always aimed at actual stage presentation.

Dr. Glick concludes that Granville-Barker's importance and influence as a critic are evidenced, not only by the praise given him, but by widespread references to his work in contemporary Shakespearean criticism.

Edward the Third: A Study of its Composition in Relation to its Sources, Willis Boring Dobson, U. of Texas, 1956, pp. xxxiv, 456.

The anonymous play of *Edward the Third,* first published in 1956, has a primarily military plot which is interrupted for three successive scenes by an episode depicting Edward's unsuccessful love-making to the Countess of Salisbury. Some scholars have found the hand of Shakespeare in these scenes. Dr. Dobson discusses the sources of each scene, the author's habits of composition, the possibilities of single or multiple authorship, and the probable date of composition.

He finds sufficient evidence to conclude that the Countess scenes are interpolations by a second author. In comparison with other scenes, these passages have a firmer plot structure; are superior in originality; introduce the character of Lodowick, who does not reappear in later scenes; portray both the Countess and the King in a manner inconsistent with characterization in the rest of the play; make more frequent and noticeably different use of imagery; are somewhat less rigid in metre and have a higher percentage of rhyming lines; and, in general, have a more lyrical and rhetorical style. The Countess scenes may echo the style of Shakespeare's lyrical plays and narrative poems, but are not necessarily written by Shakespeare.

Williams, George Walton, The Good Quarto of Romeo and Juliet, University of Virginia, 1957, pp. 308 and clxxxi pages of charts. (Adviser: Fredson Bowers)

Within the past decade, much attention has been given to the textual problems in Shakespeare's *Romeo and Juliet.* Three new edited texts and a facsimile of the second quarto have been published in this period, and many articles have been written in an attempt to elucidate the history of the transmission of the text. The primary question still to be settled concerns the relationship of the two earliest quartos—the 'bad' first quarto of 1597 and the 'good' second quarto of 1599. Critics suppose variously that the copy for the authoritative second quarto was an annotated exemplar of the first quarto, an independent manuscript, a transcript of the quarto or the prompt-book, or some combinations of these. Varying editorial theories and methods depend from the varying suppositions. This study argues that the second quarto was set from an independent manuscript and was influenced by the first quarto in a very few specific instances only.

The first section of the investigation (Part I) examines the dramatic works, issued from the shop of Thos. Creede, printer of the good quarto of *Romeo and Juliet* in order to learn the practices of the compositors and provide a body of information on their practices and habits which may be applied with profit to Romeo and Juliet.

Furthermore the presence in Q2 of a passage of some ninety lines which is generally admitted to have been printed without annotation directly from the first quarto provides a small body of compositorial data that correlates very closely with information derived from other plays and gives confidence in drawing conclusions.

In Part II the two quartos are examined page by page to determine connections between them. Observed characteristics of the compositors are brought to bear on the details of each page. Minutiae of spelling, capitalization, punctuation, methods of setting speech prefixes and stage directions, and typographical peculiarities unanimously support the conclusion that the compositors possessing the characteristics observed at length in other plays could not have produced the second quarto of *Romeo and Juliet* if they had been type-setting from the first.

The independence of Q2 thus strongly established, Part III discusses some of the characteristics of the manuscript which underly the quarto throughout. It is therefore suggested that the second quarto reproduces a manuscript, probably holograph, in two states; the section from III.v to the end being foul paper and the section from the beginning to III.v (excepting the Queen Mab speech) fair copy.

The study concludes with a brief survey of editorial practices and an argument for an editorial policy that adheres strictly to Q2 for the text closest to Shakespeare's final intent.

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SHAKESPEARE SURVEY 10

Edited by Allardyce Nicoll

Shakespeare's Roman Plays form the main theme of this *Survey,* with articles by J. C. Maxwell, Dover Wilson, Terence Spencer, and W. M. Merchant, and with a discussion by Eugene M. Waith and R. J. F. Hill of *Titus Andronicus* and one of *Coriolanus* by Hermann Heuer. Other general articles (an interpretation of Othello's character by Albert Gerard and a piece on the Shakespeare Festival in Toronto by Earle Grey) are included, as well as international notes, a summary of recent productions, and the article by James G. McManaway on the year's contributions.

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★ Landmarks of Criticism ★

Edited by Marvin Felheim, University of Michigan

"SHAKSPEARE; OR, THE POET"

Ralph Waldo Emerson

[Part V of *Representative Men*, 1850.]

"Great men are more distinguished by range and extent, than by originality." Great men do not, like the spider, create from their own persons; rather, "the greatest genius is the most indebted man"; he is, in other words, the Representative Man, whose "heart" beats "in unison with his time and country." And "he stands where all the eyes of men look one way, and their hands all point in the direction in which he should go." Indeed, "great genial power . . . consists in not being original at all; in being altogether receptive; in letting the world do all, and suffering the spirit of the hour to pass unobstructed through the mind."

Shakspeare appeared upon the scene when the stage was set, the audience prepared. There existed not only the playhouse and the public but also a group of established plays (about Troy, Caesar, British history and legend, etc.). All poets need what he found in such plentiful supply: a popular tradition, which not only provides subject matter but also exercises "restraint" upon the artist and his works.

It was Shakspeare's good fortune to be "able to use whatever he found." As a result, he owed "debts in all directions," debts which the scholars have laboriously computed (e.g., Malone). Like that "huge borrower" Chaucer, "Shakspeare knew that tradition supplies a better fable than any invention can," and so he took all he could find. ("Thought is the property of him who can entertain it.")

The Poet of the Human Race

Despite his practices, Shakspeare was not recognized in his own time; "nobody suspected he was the poet of the human race." Not until two centuries after his death did any "adequate" criticism appear. Now, however, "literature, philosophy, and thought" have all become "Shakspearized." He is the standard; "his mind is the horizon beyond which we do not see." (Coleridge and Goethe have emerged as our best critics.)

Nevertheless, Shakspeare the man still eludes all investigation, just as the magic of his plays is beyond any scholar, theatre or actor. ("Can any biography shed light on the localities into which the *Midsummer Night's Dream* admits me?") "Shakspeare is the only biographer of Shakspeare; and even he can tell us nothing, except to the Shakspeare in us; that is, to our most apprehensive and sympathetic hour." And in the plays we have the answers to the "questions which knock for answer at every heart—on life and death, on love, on wealth and poverty, on the prizes of life, and the ways whereby we come on them; on the characters of men, and the influences, occult and open, which affect their fortunes; and on those mysterious and demoniacal powers which defy our science, and which yet interweave their malice and their gift in our brightest hours." The Sonnets reveal the poet "to the intelligent"; Timon, Warwick, and Antonio "answer for his great heart." Indeed, he encompasses all things, all knowledge. And "so far from Shakspeare's being the least known, he is the one person, in all modern history, known to us."

As for his "dramatic merit," that is secondary to his poetry and philosophy. His "wisdom of life" overshadows his dramaturgy, "sinks" it "out of notice." He is "inconceivably wise; others, conceivably." And with this wisdom of life goes "the equal endowment of imaginative and of lyric power." His wisdom and his skill are shown equally in tragedy and love-songs, but are always mirrored in the poetry, even to the most minute details: "he finishes an eyelash or a dimple as firmly as he draws a mountain." In other words, "his means are as admirable as his ends."

Shakspeare's "Cheerfulness"

"One more royal trait properly belongs to the poet": his "cheerfulness." This "spirit of joy and hilarity he sheds over the universe" in the form of "Beauty." As "Homer lies in sunshine" and Chaucer is glad and erect," even so "much more sovereign and cheerful" is Shakspeare; "his name suggests joy and emancipation to the heart of men."

"And now, how stands the account of man with this bard and benefactor?" Like Homer, Dante, Chaucer, he saw "the splendor of meaning that plays over the visible world." But in talent and mental power, the world has not his equal to show. And whereas other men, priests and prophets, have beheld the same objects only to have the beauty destroyed by commandments, obligations, sadness (behind us, the fall and curse of Adam; before us, purgatorial and penal fires), the poet-priests, like Shakspeare and Swedenborg, used knowledge to "brighten the sunshine" and revealed "that love is compatible with universal wisdom."

"THE HERO AS POET"

Thomas Carlyle

[Lecture III of *On Heroes, Hero-Worship, and the Heroic in History, 1841.*]

"Hero, Prophet, Poet—many different names, in different times and places, do we give to Great Men." But the ages of Divinity and Prophecy are past. "We are now to see our Hero in the less ambitious, but also less questionable character of Poet . . . The Poet is a heroic figure belonging to all ages."

The truly great man could be "*all* sorts of men." In the Heroic Poet is the Heroic Warrior, Politician, Philosopher. As Mirabeau could have written "verses, tragedies, poems," so Burns "might have made a still better Mirabeau." As for Shakespeare — "one knows not what *he* could not have made, in the supreme degree."

Poet and Prophet (*Vates* both) are alike in "that they have penetrated both of them into the sacred mystery of the Universe." This "earnestness" regarding the Universe requires the paramount trait: sincerity. The Prophet "has seized the sacred mystery rather on the moral side"; the Poet, the aesthetic side. But, as Goethe says, "The Beautiful is higher than the Good; the Beautiful includes in it the Good."

The Mark Of The True Poet

All men are poets when they *read* a poem well; yet there is no perfect Poet. It is true that some poets seem Universal, as they ought; but even Shakespeare and Homer will not be remembered *forever*. The mark of the true Poet is that he has an *infinitude* in him; and the true Poetry is *musical* ("the inward harmony of coherence . . . the soul"). Whereas all men use speech which has "something of song in it," the Poet *thinks* musically; his "depth of vision" into the heart of Nature (music) makes him a Poet.

Although the worldly role of the Hero has constantly diminished (as Divinity, he was a god; as Prophet, god-inspired; as Poet, a man of genius), yet the Poet (as represented by Dante and Shakespeare) is still a Saint, *canonized* by "the unguided instinct of the world."

[Here follows a discussion of Dante.]

As Dante embodied musically the Inner Life of the Middle Ages so Shakespeare embodies the Outer Life; in these two, one may construe "the Faith and Practice of Modern Europe": Dante has given the Faith or soul, Shakespeare the Practice or body.

Apparently by mere accident this man came to us. Had Sir Thomas Lucy "not prosecuted him for deer-stealing, we had perhaps never heard of him as a Poet!" But behind it all, "fixed eternal laws" produced the man and the "glorious Elizabethan Era," both the priceless free gift of Nature.

Of all Poets, Shakespeare is the chief. There is, in his dramas, an understanding equal to that in Bacon's *Novum Organum*. Shakespeare has "a calmly *seeing* eye," which illuminates all; especially is it in "Portrait-painting, the delineating of men and things," that Shakespeare is great. His is "a perfectly *level* mirror" that takes in "all kinds of men and objects" and "sets them forth in their round completeness."

"Superiority Of Intellect"

The faculty which enables the Poet to discern this inner heart of things is the gift of Nature: the "superiority of Intellect," which includes both Power of Insight and the "moral nature." For, "without morality, intellect were impossible; a thoroughly immoral man could not know anything at all!" To know a thing, a man must first *love* it, that is, be *virtuously* related to it.

There is also an unconscious side to Shakespeare's intellect; his great works have grown up, unconsciously, from the unknown deeps in him: the realms of Silence greater than Speech, those realms of heroic sorrow from which came Hamlet, Coriolanus, Macbeth. On the other hand, laughter seems to have poured from him "in floods"—and "always a genial laughter"; Dogberry and Verges "tickle our very hearts." As for his Historical Plays, they are, as Schlegel says, *epic*.

But, although there are passages "like splendour out of Heaven," Shakespeare, alas, had to write for the Globe Playhouse. ("No man works save under conditions.")

Shakespeare, too, was a *Prophet*, in his way; he was the melodious Priest of the "Universal Church" of the Future. He did not feel, like Mohamet, that he was the "Prophet of God"; "and was he not greater than Mohamet in that?"

And the future of Shakespeare? We did not account him a god, like Odin, but at present "there is no regiment of highest Dignitaries we would sell him for." And in the years to come, from all over the English-speaking world ("east and west to the very Antipodes") "King" Shakespeare will shine.

Prof. Felheim will be reporting for SNL from London and Stratford while on sabbatical leave from the U. of Mich. He will be attending the Fall Seminars at the Shakespeare Institute at Stratford.

Shakespeare's Popularity in USSR

When Jacob Malik responded to the toast to the "Immortal Memory" at the Stratford-upon-Avon birthday celebration he declared that "There is no Iron Curtain—and there never has been an Iron Curtain—for Shakespeare's Plays. To seek the victory of the forces of good over evil, of peace over war, would be the best response to the immortal memory of Shakespeare . . . His works are translated into 25 languages in my country and have sold 2,500,000 copies. Between 1917 and 1945 the works of English writers have been translated into more than 53 languages in the Soviet Union, selling 35,000,000 copies. There have been 718 publications of Shakespeare's works and his plays are performed in theatres in 43 cities and towns."

Biography in brief:

Charles Macklin

Philip Highfill, Jr., Geo. Washington Univ.

Charles Macklin, most eccentric of the great "originals" on the 18th century stage, was the "century's contemporary." Born c. 1700 in Ireland, son of William M'Laughlin, adherent of James at the Boyne, he died in 1797. At school he distinguished himself in boxing, swimming, mimicry and a deviltry which earned him the sobriquet of "Charles a Molluchth" or "Wicked Charley." He acted first with amateurs in the unlikely role of Monimia in Otway's *The Orphan*. Escaping to London with money stolen from his mother he lived with a widow who kept a public house, played Harlequin with strollers at Hockley-in-the-Hole, and made his first professional dramatic appearance at Richmond at Bristol about 1725. He married a widow who later won fame as an unrivalled Nurse in R&J and Hostess in HV. When Theophilus Cibber broke with Highmore in 1733 and drew away most of the Drury Lane actors, Macklin jumped in and consolidated his popularity before the gamblers returned. From 1734 he acted as stage advisor and gambling companion to the new manager Fleetwood. In 1735 he killed Thomas Hallam in the scene-room in a quarrel over a wig, but escaped punishment. Once a close friend of Garrick, he entered early on a life-long feud with him. He thrashed Quin in an argument over a costume, provoked several riots, engaged in frequent litigations. A massive man with corrugated physiognomy and heavy jaw "he affected the manner of Dr. Johnson in the dictatorial style of his conversation." Yet he was a scrupulously faithful husband and a tender father.

Macklin's Shakespearean Contribution

Anticipating Garrick as a "natural" performer, Macklin "disdained the picturesque of acting," though he had a habit of impressive pause which grew with the years. Of the more than 150 parts he played during a career which began with Oldfield and ended when the Kembles were coming, about 35 were Shakespearean. From Poins to Polonius, Ghost to Gravedigger, Malvolio to Mercutio he ranged. He was a horrifying Iago, a memorable Touchstone. He subdued his brogue to the requirements of Evans and Fluellen. He was first to stage *Macbeth* in "period" Scots costume. Fond of Shakespeare, he even endured Sam Foote's Othello to play Iago at the Haymarket. His most valuable achievement was in persuading a dubious Fleetwood to let him revive Shakespeare's MV and experiment with Shylock. From 1701 to 1741 the sickly Lansdowne version with its comic Shylock "created" by Doggett, had been standard. Macklin, rehearsing with a secrecy which veiled his intention even from most of the actors, showed a fierce, evil, tragic, human Shylock, full of grief and vengeance. "Macklin," admitted Fleetwood, "you was right at last." Francis Gentleman saw "in his malevolence . . . a forcible and terrifying ferocity." Geo. II could not sleep after seeing him perform. Zoffany painted his portrait with the scowling countenance, pointed beard, red hat; and some one, though perhaps not Pope, gave us the couplet.

> This is the Jew
> That Shakespeare drew.

Macklin chose Shylock for his last pitiful Macklin appearance, a benefit in 1789, but had to go off after an apology for forgetting his lines. He died 11 July 1797, "after a short illness, produced by a gradual decay," and was buried quietly in St. Paul's, Covent Garden.

ATTENTION SCHOLARS

If you are currently working on a book or major article please send us a note for a "Works in Progress" column. It should contain projected title, thesis, and completion date. OFFPRINTS OF YOUR COMPLETED ARTICLES WOULD BE SINCERELY APPRECIATED.

Shakespeare Papers At The MLA

The Modern Language Association which meets this year at the University of Wisconsin from Sept. 9 to 11 has five Shakespeare papers on its program.

"Shakespearean Drama and the Speaking Picture," Lawrence J. Ross, Johns Hopkins Univ.

"Deadly Sins of Criticism, or Seven Ways to Get Shakespeare Wrong," John Crow, Kings College, Univ. of London.

"The Damnation of Othello: Some Limitation on the Christian View of the Play," Edward Hubler, Princeton Univ.

"'It appears so by the story': Notes or Narrative Thematic Emphasis in Shakespeare," Clifford P. Lyons, U. of North Carolina.

(There will be a critique on the last three papers by Harold S. Wilson of the Univ. of Toronto.)

"T. S. Eliot and Shakespeare," Thomas H. Vance, Dartmouth College.

"The Hero in Tudor Tragedy," S. F. Johnson, Columbia University.

The Dark Lady

In his new book on *Dark Ladies*, (London, Collins, 1956), Ivor Brown writes of Helen of Troy, Sappho, Cleopatra, and Shakespeare's "Dark Lady." Shakespeare's, the London *TLS* reviewer says, is "the one undoubted harlot of the four—[she] is to be detected thrusting her torturing wantonness into many of the plays and causing Shakespeare, whether personally in the sonnets or in and out of season through his dramatic characters, to denounce all sexual lust. Yet with *Antony and Cleopatra* the sensuous passion that deems the world well lost rises to fire and air and is transmuted into highest tragedy. The suggestion that Shakespeare had at last worked the Dark Lady out of his system and was offering her on this monument of forgiveness strikes one as an inordinate flattery of the black-eyed strumpet."

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CURRENT BIBLIOGRAPHY

Granville-Barker, Harley, Preface to Hamlet, New York, Hill and Wang, Inc., 1957, pp. 284, (A Dramabook), $1.25.

This preface is taken from Mr. Granville-Barker's *Prefaces to Shakespeare*, volume one, and is thus not new to American readers. It is convenient, however, to have the discussion of *Hamlet* in an inexpensive format both for student audiences and for the pleasure of scribbling down one's objections to some of Mr. G-B's ideas which are occasionally infuriating, but always stimulating as an aid to a greater appreciation of the glories of *Hamlet*.

Coles, Blanche, Shakespeare's Four Giants, Rindge, N. H., Richard Smith Publisher, Inc., 1957, pp. 126, $2.50.

The purpose of Mrs. Coles' discussion of *Hamlet, Macbeth, Othello,* and *King Lear,* is to challenge the belief that "Shakespeare followed the example of the ancient dramatists in presenting the great protagonists of his plays as having a fatal character flaw which . . . brought about their downfall." Focussing on the central character of each play, rather than discussing the play as a whole, Mrs. Coles, who calls herself a "Bradleyite," attempts to dispose of the "flaw" approach by reading only the lines of the central characters, and by writing imaginary scenes that are not in the plays themselves.

Hamlet, examined in this light, turns out to be a "man with ideals so lofty, with heart and mind so tenaciously true to these ideals that he can find no peace and no place in an imperfect world." Macbeth escapes some blame as an "ill-fated man who had been persuaded into committing a crime that was abhorrent to him," and "that scarred his soul." Iago is a psychopath, having only that doubtful denomination as an excuse for his conduct, whereas Lear's tragedy "is that his experience of life came too late."

Wilson, Marion L., with the collaboration of J. H. Wilson, The Tragedy of Hamlet Told by Horatio, Enschede, The Netherlands: M. L. Wilson, 1956, pp. 632.

Dedicated "To the few unsatisfied" this volume is another indication of the vitality of Shakespeare's characters: people simply must have more information about them, whether in the form of plays by Percy Mackaye or in this case, a fictional retelling of the events at Elsinore with Horatio fulfilling Hamlet's final injunction. The retelling here has interest, but as usual when it is juxtaposed to Shakespeare's lines it becomes somewhat flat. A clue to the identity of Horatio is given near the opening of the book, when Horatio, speaking of his friend at Wittenberg, tells us that "Hamlet sometimes looked with a friendly eye on Death." The book closes with these words: "Remember, my name is Horatio, and here is my photo. You'll say 'hello' when we meet, won't you? So long, reader!" The "photo" is a woodcut of a death's head. The fifty-nine pages of illustration at the back are extremely interesting.

Wellek, Rene and Warren, Austin, Theory of Literature, New York, Harcourt, Brace and Co., 1956, xii, 368 (A Harvest Book) $1.65.

Messrs. Wellek and Warren have made some changes in this second edition, now available in paper back, by making "a few corrections and clarifications," adding "some links in the argument and a few references to new developments in literary theory," and dropping the last chapter on "The Study of Literature in the Graduate School," partly "because some of the reforms suggested there have been accomplished" and partly because some of it is out of date. The bibliography has been brought "up to date" by eliminating "slighter or less accessible items and replacing them with a small" amount of more recent writing.

Shakespeare: Modern Essays in Criticism, ed. by Leonard F. Dean, New York, Oxford University Press, 1957, viii-426, $2.65.

Professor Dean of the University of Connecticut intends his collection to bring together as many "of the good modern essays on Shakespeare" as possible for a reasonable price, and to include some general essays "at least one on each of the major plays," and "several essays on a play or group of plays in order to represent contrasting or complementary critical views." As it turns out, most of the essays have been written rather recently and the anthology is a good cross-section of current criticism. Harbage is represented by a selection from *Shakespeare's Audience*, Granville-Barker speaks of *M of V*, Spurgeon discusses the imagery of *R & J*, Frye looks into the "Argument of Comedy." Others represented in the collection are Bradbrook, E. K. Chambers, Traversi, Stirling, Mack, Stoll, Heilman, Van Doren, Knight, and other familiar names. It is impossible to be all-inclusive in such a collection, and so some people are inevitably left out. Unlike so many of the new paperbacks, this volume is sewn and will endure the assault of eager thumbs for a long time.

O'Brien, Gordon Worth, Renaissance Poetics and the Problem of Power, Chicago: Institute of Elizabethan Studies, 1956, xxvi-127, (Publication No. 2)

Claiming that the "best poets of the English Renaissance" accepted the Christian humanist view that there "is such a thing as the immortal mind," and "that man has the power to achieve this kind of immortality." Gordon O'Brien of Youngstown University says that "on occasion" these poets "set themselves to receive this [view] as aesthetic experience." The word *avatar*, which is defined as having to do "with that poetic imagery which seeks to embody in terms 'simple sensuous and passionate' ideas about the immortal mind," is used in connection with the titles of the two chapters of the study: "The Clear Spirit: The Avatar of Knowledge," and "Microcosmos: The Avatar of Power." Shakespeare figures more importantly in the second chapter, as one might expect. Mr. O'Brien concludes that the "man-god philosophy importantly distinguishes the Renaissance and its art from contiguous epochs," because he finds that the concepts embodied in this view are inextricably woven into much of the dramatic, prose and poetic literature of the period and are not significantly evident in the periods preceding and following it.

GERMAN SHAKESPEARE SOCIETY

The 93rd Annual Meeting of the German Shakespeare Society took place in Bochum on April 6 and 7 and participated in a program of lectures, plays, and films. Last year over 700 attended the 92nd meeting. Professor Dr. Rudolf Stamm of Bern spoke on "Shakespeare and Shaw," and Dr. Lutz Weltman of London on "The Alteration of Shakespeare's Plays in England." *Much Ado About Nothing* (directed by Hans Schalla), *Love's Labour's Lost* (directed by Hans Karl Zeiser), and the Laurence Olivier film of *Richard III* were presented for the members.

Dr. Herman Heuer, editor of the *Shakespeare Jahrbuch*, has returned to Germany after a period of study at the Folger Shakespeare Library in Washington.

Because of the increasing cost of publishing The *Jahrbuch* (over 500 pages last year), dues had to be increased to 25 DM per year. Book dealers price for the volume is 36 DM. (A Deutsch Mark is equivalent to about 24c.)

Back numbers of 48 years of the Jahrbuch are being offered while quantities last for 4 DM unbound and 6 DM bound, plus postage. Address inquiries to Dr. jur. L. Diekamp, Rathaus, Bochum,Germany.

Halliday, F. E., Shakespeare: a pictorial biography, A Studio Publication, Thomas Y. Crowell, New York, 1956, pp. 147, $5.00.

In a beautifully illustrated volume, F. E. Halliday has gathered together the pertinent facts about Shakespeare and almost 150 illustrations. There are the inevitable expressions of "must have" and "no doubt," but in general the account is an unvarnished one and should succeed in its author's purpose of dispelling "the common delusion that little or nothing is known about the life of Shakespeare. It should help, too, to "refute" the anti-Stratfordian "nonsense." The numerous illustrations show buildings, Stratford scenes, maps, portraits, monuments, documents, contemporary books, plays, title-pages, tombs, and theatrical designs. The pictures are excellently reproduced. There is nothing beyond 1623 and no criticism except a few pages on "Shakespeare's Achievement" at the end." Mr. Halliday has also produced the extremely useful *Shakespeare Companion* and *Shakespeare and his Critics*.

John Ford, Ed. by Havelock Ellis, New York, Hill and Wang, Inc., 1957, xvi, 427. (A Mermaid Dramabook), $1.65.

In this reprint of the 1888 edition of 5 Ford plays edited by Havelock Ellis, Hill and Wang have succeeded in getting into our hands at a reasonable price clearly printed plays that many of us have coveted and could not afford until now. *The Lover's Melancholy, 'Tis Pity She's a Whore, The Broken Heart, Love's Sacrifice,* and *Perkin Warbeck* as well as the Introduction by Mr. Ellis are printed with no changes other than resetting of type from the original edition.

SHAKESPEAREAN FILMSTRIPS

Educational Productions Ltd. (17 Denbigh St., London, S.W. 1, England) is in the process of issuing a series of Shakespearean Filmstrips taken from productions at the Old Vic and Stratford-upon-Avon Memorial Theatres. The following have already been completed:

The Merry Wives of Windsor: 25 frames, color; from the Old Vic production of May 31, 1951 starring Peggy Ashcroft, William Devlin, Alec Clunes, and Douglas Campbell; Hugh Hunt, Director.

A Midsummer Night's Dreams 32 frames, color; From the Old Vic production at the Metropolitan Opera House. N.Y.C., Sept. 27, 1954, starring Robert Helpmann, Moira Shearer, and others; Michael Benthall, Director.

As You Like It: 30 frames, color; from the Old Vic production of March 1, 1955, starring John Neville, Virginia McKenna, Paul Rogers, and others. Directed by Robert Helpmann.

Julius Caesar: 25 frames, color; From the Old Vic production, Sept. 7, 1955, starring Gerald Cross, Paul Rogers, John Neville, and others. Directed by Michael Benthall.

These filmstrips are admirably suited to achieve their purpose of giving users an idea of the play, encouraging play-reading, and helping in the study of stage-craft. There are no captions on the films but each film strip comes with a manual containing text and transition so that the "play" may be read in class while the strip is being viewed. The colors are striking, the close ups and long shots effective, but one can not help but think that more views and less text should have been provided. Teachers might find it awkward to keep a picture on the screen for three minutes while the text is being read. The film strip would be an excellent introduction or review of the play if shown before or after the class reading with the teacher or students supplying the prose commentary.

At $5.00 a filmstrip, no class in Shakespeare should be without them. It will be a memorable experience for any class or Shakespearean group to view these beautiful scenes from such well known productions.

The New Stratford Ontario Shakespeare Festival Theatre

The Shakespeare Festival Theatre being erected at a cost of $1,500,000 replaces the canvas tent which has been the festival's home since its inception in 1953. After four seasons and 260 performances, and with the Festival's success both artistic and financial being assured, the permanent structure became necessary.

Major donations were made by the Canadian government, the Ontario government, the J. P. Bickell foundation and the Atkinson Charitable foundation. The citizens and government of Stratford responded nobly with over $140,000. Festival supporters were also given the chance to "purchase" auditorium seats for $100.00 and have a plaque bearing their names placed on the seat.

A brief resume of the design and physical plant of the new theatre follows.

Design: Architect Robert Fairfield has attempted to maintain the original Festival spirit and the informal atmosphere of a tent by retaining the original auditorium bowl and apron-stage and enclosing them in a circular concrete structure covered principally with wood and glass. At the same time the building, with its graceful parasol-like copper roof, has many more facilities and comforts than were possible in the old tent theatre. (See illus. *SNL*, VIII: 2:9.)

The Stage: "In this theatre", according to designer Fairfield, "the stage is actually the whole auditorium." Designed for the first Festival by Tyrone Guthrie and Tanya Moiseiwitsch, the stage makes use of the usual seven acting areas to bring the actors right into the audience. The design and construction of the theatre has continued to focus all attention on the stage.

Size: The theatre is a circular building, 200 feet in diameter with a 40 foot foyer extending 160 feet along the front side, and about 70 feet high. In the auditorium, the arc of the audience area occupies about 60 percent of the structure, so that even seats in the extreme wings will afford a good view of the stage area. No spectator will be more than 70 feet from the stage and a unique application of design principles enables the 250-ton roof to span the auditorium without any sort of post. The balcony, seating 800, is suspended 20 feet into the auditorium by a cantilever system that ties the weight back to the perimeter columns. Total capacity of the theatre is over 2,100.

Foyer and Backstage: Offices, a first-aid room and a reception room are located off the foyer, which leads also to a balcony promenade and an open-air roof terrace. The latter is designed to serve as a refreshment area in future years.

The huge backstage area, one of the largest in a North American theatre, has complete facilities housed on a series of levels to make access to the stage as easy as possible. The accommodations include a fan-shaped rehearsal loft on the third floor which, in future years, might be turned into a 300-seat auditorium with either proscenium or arena staging.

An orchestra chamber is also located within the auditorium and placed, like a choir loft, on a floor above the stage and located as close to the actual and acoustic center of the building as possible. The players will be hidden from the audience by a folded wooden panel which also aids in acoustic control.

From a control booth suspended above the audience, stage managers and electricians can direct operations, connected with the stage and backstage areas by an inter-communication system and a catwalk to the backstage.

Construction: With the canvas tent coming down in August of 1956 and plans already laid for the July 1st, 1957 opening date, only 276 days were available for construction of the theatre.

Work continued through the winter months, in extended shifts and by January 26, when Governor-General Vincent Massey laid the cornerstone, the framework was in place.

Major construction problems included the pouring of the concrete slab roof extensions, 40 feet above the ground at a 25 degree angle, and the raising of the 34 four-ton steel roof girders, each 75 feet long with such precision required for their meeting at a central point, that it was equivalent to building 17 bridges!

The opening date has not allowed time for some minor finishing touches, and workers will return at the end of the ten-week season to complete the building.

ROBERT ADGER LAW RETIRES

Dr. Robert Adger Law of the University of Texas will retire June 1, 1957 after 51 years of teaching at the same institution. As Professor Emeritus, he will continue to be on campus and to work on Shakespeare's use of historical and legendary source material. During his years at Texas, Dr. Law has supervised more than 100 M.A. theses, and 21 Ph.D. dissertations.

Although known principally for his books, articles, and monographs in the field of Shakespearean studies, Dr. Law has also interested himself in Texas folk lore, poetry, Southern literature, and colonial American theater. He was editor of the *Texas Review* from 1915 until 1924. Currently, he is a member of the advisory board of the Shakespeare Association of America, a member of the Renaissance Society of America, and many other organizations.

Speaking of his retirement, Dr. Law says that he will dislike not being "in touch with students. . . . I have learned a great deal from students and from teaching them." He places great stress on individual contacts with students and feels that some of his most effective teaching has been done in student conferences.

INFORMATION PLEASE

The editor is desirous of making a complete list of Shakespeare Clubs and Shakespeare Monuments and Memorials throughout the world. Any information will be gratefully appreciated.

REVIEW OF PERIODICALS:

SHAKESPEARE'S COMPOUND PUNS

James Brown's article defining "Eight Types of Puns" succeeds also in establishing his more important thesis, that "the pun is the first step . . . toward the achievement of symbolic metaphor." The pun, he feels, can be viewed as "the complicated form of literature" since its "fundamental accomplishment" is that of "context-linking and the resultant expansion of the total context." Though he treats principally "the pure double context pun," Mr. Brown remarks that "the pun linking three contexts is fairly common"; and he calls attention to two examples of the triple context pun in Shakespeare from *I Henry IV* and from *Romeo and Juliet*.

Professor Brown finds an "exploded example" of the triple context pun in *I Henry IV* (I.ii. 18-24) when Falstaff overtly introduces the second and third contexts for the pun word, "grace".

In yet another example of the triple context pun, using "metaphoric equivalence between two meanings to achieve its effect," he offers *Romeo and Juliet*, where (III.i. 118-120) Romeo is bewailing the pacifism which led to the fatal wounding of Mercutio. "O sweet Juliet, thy beauty hath made me effeminate, And in my temper soften'd valour's steel." Here Professor Brown finds a dichotomy between anger and state of being as meanings for temper are expanded by the "metaphorical restatement of the latter meaning": "soften'd valour's steel" is a repetition of "hath made me effeminate", and forces the meaning "hardness' upon the word "temper."

He illustrates the quadruple context pun from *Antony and Cleopatra* when Cleopatra says at the death of Antony: "The crown o' th' earth doth melt! . . ." Here there are "four possible meanings for 'crown' . . . but several shifts in the meanings of 'earth' and 'melt' must selectively occur also." He clearly demonstrates with several other examples from *Romeo and Juliet* that the context linkage function of the pun raises it above consideration merely as amusing nonsense to consideration as a valuable literary and imaginative tool. ["Eight Types of Puns," *PMLA*, LXXI;1 (March 1956), 14-26.]

REVIEW OF PERIODICALS:

KNIGHT'S MUTUAL FLAME

"The critical literature on Shakespeare's Sonnets is scandalous," says John Hollander in a review of G. Wilson Knight's latest book. Neglected until the 19th century, the Sonnets have since been exploited for biographical data (or supposition), but virtually ignored as poems. A good critical treatment would be welcome—but unfortunately Mr. Knight's book "is not only visionary but coyly evasive as well." In it there is little close reading of the sonnets and no attempt to examine them in terms of sonneteering conventions; "There is no attempt at determining how, with reference to these conventions, we might treat the Sonnets as the work of a man who never employed a literary idiom without, in so doing, analysing and even undermining others' use of it . . . Mr. Wilson Knight's greatest error lies in his inability to escape from the notion that the 'I' of these poems is always Shakespeare's 'true voice of feeling,' or at least, his integrated poetic nature in overflow." This error seduces him "into reconstructing the Sonnets into the *locus classicus* of his burning notion of sexual ambivalence and its transmogrification, on some higher plane, into some mysterious 'supreme reward which tempts and torments one great genius after another.'" The attempt to find the symbolic values in *The Phoenix* stresses "integration" but fails to clarify Shakespeare's trope. Mainly objectionable are (1) "its forcing onto a reading of the Sonnets . . . a muddy mystique about the power and genesis of all poetry" and (2) "its prolix and gushing style." Most of *The Mutual Flame* is "either nonsense or beside the point." ["Knight, G. Wilson. The Mutual Flame: On Shakespeare's *Sonnets* and *The Phoenix and the Turtle*," *Kenyon Review*, XVIII (Autumn 1956), 659-63.]

HAMLET AND OPHELIA

Several recent critics have depicted a Shakespeare more concerned with posing searching questions than with giving clear-cut answers, writes plays which are deliberately ambiguous, writes Leo Kirschbaum of Wayne State University. For Hamlet's relationship with Ophelia we are given contradictory clues. Ophelia naively and stupidly follows Polonius at critical moments, thereby becoming his pawn and the object of much of the disgust Hamlet feels toward the entire court. As with most of the key scenes, her description of Hamlet's distracted visit, Hamlet's curious letter to her, and his protesting his love in the graveyard scene pose problems which we can never wholly solve. Hamlet's habit of generalizing upon events further heightens the difficulty of interpretation. ['Hamlet and Ophelia,' *Philological Quarterly*, XXXV:4 (October 1956), 376-93.]

Kent State University Professor Harold Van Dorn is collecting unusual rocks for the mantle of his northern Connecticut home. In his collection he claims to have a rock from Hamlet's grave in Denmark!

REVIEW OF PERIODICALS

Ned B. Allen, University of Delaware; Barbara Alden, Geo. Washington Univ.; I. B. Cauthen, Jr., Univ. of Virginia; R. J. Dorius, Yale; Nancy Lee Riffe, U. of Ky.; Gordon Ross Smith, Penna. State U., Bibliographer.

"To Thine Own Self Be True . . ."

Emeritus Professor George F. Reynolds of the University of Colorado takes as his subject the voice of Shakespeare, by which he means Shakespeare's "own beliefs, his own ideas, his own attitudes as put down by him in the words of the characters in his plays." Although he is perfectly aware of the usual critical strictures against this approach, Dr. Reynolds points to the inconsistencies of critical practice and the evident agreement of most critics that Shakespeare can occasionally be heard speaking through a character.

In support of this contention he refers to such critics as Miss Caroline Spurgeon who cites the Duke's lines to Angelo (*Measure for Measure* I,i, 33-37; "Heaven does with us as we with torches do, / Not light them for themselves; for if our virtues / Did not go forth of us, 'twere all alike / As if we had them not.") as being representative of "Shakespeare's own convictions" and "the philosophy by which he instinctively guided his life and actions," and to James Joyce's comment in *Ulysses* that the "'theme of the false or the adulterous brother . . . is always with him.'" "Significantly but naturally enough Shakespeare in most cases, turns out to be in agreement with whoever is writing about him."

Professor Reynolds goes on to say that Prospero is "conspicuous . . . for his wisdom," and, "in his magic island . . . he is embodied Providence." Therefore he speaks what "the author himself thinks is wisdom." Prospero, rather than being a world-weary old man as many critics have suggested, reveals in his words that Shakespeare still believed in man's idealism, "such stuff as dreams are made on," and that man should continue to struggle, despite the existence of some evil in Prospero's version of Utopia, "even when he admitted the tranitoriness of human things." ["The Voice of Shakespeare," *University of Colorado*, Studies in Language and Literature, No. 6, (January 1957), 1-12.]

THE GREEKS AT TROY IN T & C

The last lines of Nestor's speech (*T&C*, I,iii, 354-6) have never been satisfactorily explained —and all modern editions except J. J. Campbell's 1956 Yale edition drop the "in" of Folio l.354. Neil Megaw of Williams College suggests that "in" be retained and that "Which" (l.354) refers, not to "strong opinion' (l.353), but to Nestor's whole speech. Interpreted in this way, Nestor seems to be saying: "All of which considered, Ulysses, the limbs of all the Greeks will be controlled by the weapons of our single champion just as effectively as swords and bows are directed by the limbs." Read thus, Mr. Megaw finds that "we have consistently underestimated the gravity of the Greek situation as viewed by Nestor", who describes "not the effects of euphoria on the average Trojan soldier, but the massive sway over the fighting strength of the whole Greek army that is exercised by the weapons of its lone champion," Achilles. ["Shakespeare's *Troilus and Cressida*, I, iii, 354-356," *Explicator*, XV:8 (May 1957), #52.]

One Grave Digger In HAMLET

Harold Jenkins traces the editorial history of the "two Clownes," so referred to in the good Quarto and the Folio texts of *Hamlet*, and claims that Shakespeare made only one gravedigger. The "Other," as the stooge, merely answers or asks questions, etc., "to give scope for comic retort. And when he is no longer wanted, he is ordered off the stage." Mr. Jenkins clinches his argument with the observation that "Graves are usually dug by one man." ["How Many Grave-Diggers Has 'Hamlet'?" *Modern Language Review*, LI: 4 (October 1956), [562] - 565.]

SENECA AND SHAKESPEARE

Kenneth Muir suggests that Cassandra's speech in Act V of Strudley's translation of Seneca's *Agamemnon* influenced three passages in Shakespeare's *Macbeth*.

1. Strudley's 'fantasticall' and 'state' are used by Macbeth in I, 3, 139-141; and Strudley's use of 'murthered' and 'Shivering' may be compared to Shakespeare's 'Murther' and 'Shakes.'

2. Strudley's 'vision' and 'sight' are used by Macbeth in II, 1, 36-44; and Strudley's 'I see the same' may be compared with Shakespeare's 'I see thee yet' and 'I see thee still'; Strudley's 'No vision *fond* fantasticall my *senses doth beguile*' resembles Shakespeare's 'Mine eyes are made the fooles o'th'other Senses; Strudley's 'gubs of bloude' may be compared with Shakespeare's 'Gouts of Blood.'

3. Strudley's 'bloude downe dropping on the wynde' and a phrase he used later, 'detestable deed' seem to have influenced Macbeth's 'Shall blow the horrid deed in euery eye, That teares shall drowne the winde' in I, 7, 24-25. ["Seneca and Shakespeare," *Notes and Queries*, New Series III;6 (June 1956), 243-244.]

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CRESSIDA AND TROILUS

Of the several glosses cited in the *New Variorum* for "her ore-eaten faith" (*T&C*, V.ii. 185), Karl F. Thompson of Michigan State Univ. finds Edmund Malone's interpretation (that Cressid had surfeited of her troth to Troilus and, "like one who has o'er-eated himself, had thrown off") most satisfactory in conforming to the prevalent imagery of Time's corruption of earthly joys and to Troilus' use of terms relating to physical illness. ["Cressid's Diet," *Notes and Queries*, New Series III:9 (Sept. 1956), 378-9.]

20TH CENTURY MADNESS

Roy Walker castigates the "jaded journalists" who "have nothing left to say about the greatest plays ever written" and thinks that "there is now too much Shakespeare." He reminds them of Peggy Ashcroft's "sensible" speech in Stratford on Shakespeare's birthday in which she declared that "there is always a child who is seeing the plays produced for the first time." And there are many adults too. Mr. Walker regrets that the British Broadcasting Corporation saw fit to celebrate the birthday with a production of *A Yorkshire Tragedy* from the Shakespeare Apocrypha. It was followed the next day with *Desdemona*, a sequel to *Othello*, and first of a new series called *"Writing for Radio."* Author Robert Phillips "had to modify his master. Desdemona got her breath back, Othello had just broken gaol after doing fifteen years of a life sentence, Iago had been so tortured that he had become a moron prematurely promoted to second childishness. Desdemona has adopted this awful offspring of a tragic passion. She has brought him, and a pram, into the desert where we meet the trio camped beside a blonde billboard sphinx." Mr. Phillips' thesis is that "love will always be the death of Desdemona and obsession with revenge the death of Othello . . . the maternally protective Desdemona receives the death wound Othello aims at the childish creature in whom he has recognized Iago. A moment later he is mown down by the automatic guns of the pursuing police. ["Short of Shakespeare," *The Listener*, LVII:1466 (May 2, 1957), 728-9.]

AN APPROACH TO TRAGEDY

Herbert Weisinger of Michigan State University describes the myth and ritual approach to Shakespeare in order to throw new light on the tragedies. He assumes that the myth and ritual patterns are fundamental and anterior to tragedy and he tries "to distinguish the uniquely Shakespearean from the generally tragic" without suggesting that his method "excludes other established methods of interpreting the plays."

The myth and ritual pattern is traced to "the archetype of rebirth as crystallized out of the archetype of belief," and is evidenced in the plays by the pattern of rebirth and reconciliation. The unique western contribution to this essentially near-eastern conception is to give "man the possibility of defeating chaos and disorder by a single, supreme act of human will which could wipe them out at one stroke." Thus provided with a "seedbed of tragedy," the tragic drama uses (1) the implication of the "theme of the settling of destinies," (2) emphasis on "the small amount of doubt in tragedy," (3) "the freedom of choice of the tragic" hero and his "responsibility for the consequences."

Examined in this way, Mr. Weisinger finds that in Shakespeare's tragedies myth and ritual are sustained most fully in *Othello*, to a lesser extent in *Hamlet*, barely in *King Lear*, and hardly at all in *Macbeth*. ["The Myth and Ritual Approach to Shakespeare's Tragedy," *The Centennial Review of Arts and Sciences*, I:2 (Spring 1957), 142-166.]